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THE CAPE PLAYBILL

Volume 3 No. 3 **Week of July 16, 1951**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Address all inquiries to Dennis, Mass.

WINDMILLS AND THE CAPE

(From About Cape Cod and Cape Cod Handbook)

WINDMILLS, for generations a symbol of the Cape, become increasingly few as the ravages of time and weather take effect. Each passing season leaves its mark upon these staunch giants of a bygone day. The few that remain have passed into the hands of private or public ownership and are maintained for their picturesque effect.

It is somewhat difficult to give reasons for the building of Windmills on the Cape, but the opinions seem to be that in as much as waterpower was lacking the early settlers had to turn to the wind for power to grind corn, rye and other grains into flour.

Many of today's generation still recall those pleasant days of looking over the horizon seeing the huge arms—with sails set to catch the wind, the creak, creak, creak of the rotating appendages turning the huge stones to grind the fruits of the harvest into food. Unfortunately those days have faded and only a few of the mills remain as reminders of the era. Some have been completely destroyed, others have been restored by interested individuals or groups who are proud of the Cape's historic past.

The old windmill at Eastham has been restored to its former condition and is probably one of the most interesting "sights" on the Cape today. New sails have been put on the arms, the wooden gearing repaired so that the mill can grind corn as it used to of old. The mill was originally built in Plymouth, more than two hundred years ago, brought across Cape Cod Bay to Provincetown and then transported over the road to its present site. The oak timbers of which it is built are as stout as they were when first placed and are fastened together with wooden pins, used because iron nails were scarce in those days. As near as can be traced this mill was built in 1793.

Chatham has a windmill very similar in general design except that its wings were ripped off by a gale a number of years ago and have not been replaced. In West Harwich is another old windmill used to pump water for a private estate on which it is located. West Yarmouth had a fine old mill, however, in 1935 it was sold and moved to Dearborn, Michigan, for the Henry Ford Collection. Others composedly stand along the Cape at Cataumet, Orleans, Bass River and other villages some ivy draped, some dressed in a new coat of paint and others stretching a lonely wing or two as though calling for help.

When you happen to pass one of these old sentinels from yesteryear pause for a moment. On hillside and moor they stand as monuments to the settlers of historic days, landmarks to returning mariners and an inspiration to those who cherish old memories.

THIS WEEK

"Settings by Eugene Fitsch" is a very familiar credit line to all Playhouse audiences. Over the years the wide variety of handsome sets have added much to the professional excellence of the productions, and the majority of them have been done by Gene.

He first came to Dennis in 1929 when Raymond Moore asked Cleon Throckmorton to suggest a professional designer for "The Cape Cod Follies," a musical that was to go on to New York. Throckmorton sent a young man from his studio, Eugene Fitsch. Since then he has been our regular designer, with the exception of a few summers which he reserved to follow his first love—painting and lithography.

A well known artist and one of the country's foremost lithographers, he has had ten one-man shows in New York. At nineteen he left his home in Alsace and came to live with relatives in Buffalo. Already a skilled bookbinder, he worked in the Buffalo Public Library and attended night classes at the Albright Art Gallery. His work attracted much attention and won him a scholarship to the Art Student's League in New York, where he later taught for ten years. His works are in the Metropolitan Art Museum, the museums in Denver, Philadelphia, and Brooklyn, the Modern Art Museum, the New York Public Library, and in many well known private collections.

While he was studying, his uncle felt that he needed a steady profession to enable him to go on with his painting, so he urged him to work for a scenic artist. He went into Lash's studio where he started his career by painting ads on the old oleo curtains. One backdrop led to another, and Eugene found himself with a profession that has kept him busy for

almost thirty years. Known as one of the finest craftsmen in the painting of scenery, he lectured on this subject last winter at the Yale Drama School.

Besides working in most of the major New York scenic studios, he has designed sets for Broadway productions and for stock companies in Louisville, Pittsburgh, Milwaukee, Baltimore, and Denver. Some of his first designs were used by the original Provincetown Playhouse in New York, including those for e. e. cummings' "him." Last winter he worked in a new field—television—experimenting in color.

Gene loves the Cape so much that eleven years ago he built a house himself in East Brewster. This winter he plans to stay there with his family and do some painting. During the summer he has little time—when he manages to get away from the Playhouse scene shop, daughter Margot and young Tony have other plans for him. Master Tony made his appearance last summer on the last day of the season's work—proof how cooperative and sympathetic the Fitsch family can be.

THIRD ANNUAL CAPE COD ANTIQUE SHOW
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July 24, — 3 - 10 P. M. July 25, 26, 27, 28, 1 - 10 P. M.
Marguerite Leander, Manager

ABOUT THE AUTHOR

It is always a pleasure to present a new playwright since they are the life blood of the theatre. Each theatrical season, producers and managers look hopefully for new talent, and in recent years there has been a dirth of professionally finished scripts by new authors. So the Cape Playhouse takes particular pleasure in presenting a new American playwright, Irene Gawne.

Mrs. Gawne is no stranger to the theatre; before her marriage to Lt. Col. Chester Gawne, U. S. M. C., she had a successful career as an actress, and even recently played summer stock at Buck's County Playhouse, New Hope, Pa. Her first script was produced with great success in Shanghai. Called "The Marines Carry On", it was written while she was in China with her husband and put it on with a Marine cast at the Cathay, Shanghai's leading theatre. An instant hit, the play was held over for double the intended engagement.

During the last war while the Gawnes were stationed in Jacksonville, Florida, Mrs. Gawne joined a local theatre group where she acted in several productions. She tried her hand at writing again, and sent a comedy about the Naval Air Station there to New York. The script, "Service With a Smile," was optioned by the first manager who read it. Her excitement was short-lived however, while the play was being cast for a Broadway producton, the war ended. War comedies died overnight and her option was scrapped.

Since then she has written newspaper and magazine articles and planned her next play—"Summersault." We found it a delightful, gay script and hope that you join in our enthusiasm.

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FLASH BACK

25 years ago the Playhouse presented BASIL RATHBONE and VIOLET KEMBLE COOPER in "The Grand Duchess and the Waiter," by Alfred Savoir. These outstanding stars were members of the permanent company that first year in Dennis. During our opening week this year, Miss Cooper sent us an Anniversary message, which we much appreciated: "Congratulations and Best Wishes for the coming season."

In the same 1927 company was the fine actor FREDERICK WORLOCK. Mr. Worlock was an established actor in England, Australia, and New Zealand, playing Shakespeare and musical comedy with equal finesse. From his American debut in 1922, opposite ELSIE FERGUSON in "The Wheel of Life," he became equally popular in this country. Two years later he married Miss Ferguson and they played in many successes together.

The week of July 16th in 1928 PEGGY WOOD starred here in "Candida." Miss Wood replaced Katherine Cornell on Broadway in the Shavian comedy and later played the role on a national tour. This season opened with the first Playhouse revival of "Candida" since then, starring OLIVIA de HAVILLAND.

In 1929, on this same week, BETTE DAVIS was playing here in "The Patsy," a happy family comedy, one of her first good parts as a Playhouse apprentice.

One year later, in 1930, CRYSTAL HERNE appeared in "The Royal Family," by George S. Kaufman and Edna Ferber. The production was staged by GEORGE SOMNES, resident director that year. Mr. Somnes now runs the famed strawhatter, Elitch's Gardens in Denver. Other outstanding members of the cast included: LLOYD NOLAN, SPRING BYINGTON, BETTE DAVIS, and ROMNEY BRENT. SAMUEL SELDON, also in the cast, is now head of the drama department at the University of North Carolina in Chapel Hill. He is director of "The Lost Colony" by Paul Green, given every summer.

* * *

Subscription seats for the balance of the 1951 season are still available. For a location of your choice and to avoid disappointment later in the season, inquire at the box office now.

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NEXT WEEK

Our next Playhouse production presents the team work of a famous theatrical couple. Elmer Rice has revised and adapted his comedy, "See Naples and Die," for his wife, Betty Field.

Betty Field, one of our most versatile actresses, has had a long series of hits to her credit, and won the highest critical acclaim from her first role on Broadway in "Page Miss Glory." Hailed as New York's leading comedienne in such rollicking farces as "Three Men on a Horse," "Room Service," "Boy meets Girl," and "She Loves Me Not," Miss Field's career was set. But she never intended to be type set. She deserted farce to play more subtle comedy in "What A Life" and "Primrose Path," and went on to a serious drama with "Green Grow the Lilacs," "Two on an Island," and "Flight to the West," the latter two by her husband Elmer Rice. In 1944, she replaced Margaret Sullivan during the record-breaking hit of "Voice of the Turtle."

Her great versatility was proved in Elmer Rice's hit comedy, "Dream Girl," which he wrote for her. In between Broadway appearances and several stock engagements, Miss Fields went to Hollywood. They ignored Betty Field, comedienne, and presented Betty Field, dramatic actress, naturally, with equal acclaim. Everyone well remembers her outstanding portrayals of the unhappy Cassie in "King's Row," and the disillusioned Daisy in "The Great Gatsby."

"See Naples and Die" was first done in New York during the season of 1929, poking fun at the International set. Of course there were allusions to the regime of Il Duce and matters of current interest. Elmer Rice has brought the comedy up to date for the Dennis production. Mr. Rice is recognized as one of the American theatre's leading playwrights. With Robert Sherwood, Maxwell Anderson, and the late Philip Barry he founded the famous Playwrights' Company—for about fifteen years the outstanding producing firm on Broadway. His first play, "On Trial," was an instant hit and was awarded a long run on Broadway. Among his finest works are "Street Scene," "The Adding Machine," "The Left Bank," "Counsellor-at-Law," "We the People," and "Dream Girl."

As talented a director as playwright, Elmer Rice has staged all his own productions since 1929, as well as Robert Sherwood's hit "Abe Lincoln in Illinois."

The Cape Playhouse is very proud to present Betty Field in her first Cape appearance, and doubly glad to have Elmer Rice as her playwright.

* * *

The trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible.

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THE PRINCESS SCARGO LEGEND

Dennis, a part of Yarmouth township until 1794, was made a separate precinct, or parish, as early as 1721. And, though it takes its name from the beloved clergyman who was called there in June, 1725, and served until his death in August, 1763, the town abounds in beauty spots identified by the name of Scargo. Notably, there is Scargo Lake nestling in the trees at the base of the eastern slope of Scargo Hill. There are many other Scargos but, among the Indians who preceded us here, there was only one, a princess of the Nobscusset tribe, and a maiden of such surpassing beauty that hardly a new moon climbed the sky that she wasn't courted by some strapping young brave of her own, or distant tribe.

To all these, Princess Scargo was graciously indifferent until the day came when at last her great dark eyes beheld the one for whom her heart was waiting. This youth, coming from afar, brought with him a gift—a lover's gift of poetic imagination. Proud and erect, he was escorted into Scargo's presence where he presented her with a hollowed-out pumpkin in which live fish were swimming. "As these fish shall thrive and grow, so shall it be with my love for you." And so saying, he made the abrupt departure that Indian custom expected of him, while Princess Scargo, deep in the enthrallment of love at first sight, went off alone to dream of this youth and admire the gift he had brought her. But, to her dismay, she discovered that the fish were already dying. Surely it was an omen, clear as spring water, indicating that this youth to whom she had so irrevocably given her heart had failed to find her fair. Instantly misery equal to her former joy swept over Scargo, and she took to her teepee where no eyes would see her tearful sorrow.

Now, it so happened that at this time the greatest drought in the annals of the tribe was searing the mounds of corn and the wild berries were withering on the vine. In dismay, Chief Sagam, Scargo's father pleaded with her to perform the dance that would placate the god of Rain. But Scargo, from the depths of her grief, refused him.

Perhaps another father would have berated his daughter for seeming thus to set her own desolation before the welfare of the entire tribe. He might have been angry and scornful. But Sagam was wise. He knew that only the light-of-heart can dance, and his beloved daughter, watching the few remaining fish in the pumpkin dying one by one, was grieving sorely. No prayer of hers could rise to the gods.

So Sagam, calling the tribe together in council, decided that a lake basin should be dug of such length and breadth as the strongest warrior among them could shoot an arrow where the remaining gift-fish might multiply and flourish.

For many days the tribe toiled under a broiling sun until at last the task was accomplished. Scargo was touched by her father's love and understanding, and wishing with all her heart to have the great hole filled with water, she rose from her litter and, though now weak and wan, performed the Rain Dance as she alone could dance it.

Soon thereafter came the rains, and a beautiful lake was newly created into which Scargo slipped the few remaining fish with pale and trembling hands. There they grew and multiplied, so that in due time the brave from far away returned to claim the love that Princess Scargo so willingly gave him. They lived long and happily and today lie buried hard by the lake that was created by love and understanding. Their graves are within a stone's throw of the King's Highway where a visitor may read a tablet bearing the inscription: "Burial ground of the Nobscusset Tribe of Indians of which Mashantam was chief."

(From the Cape Cod Festival of Strawberries Program)

CAPE COMMENT

Cape Cod houses are so distinctive that they have become a well known, traditional form of architecture—copied all over the country. Many of the fine old homes have been turned into shops and restaurants now, but their beauty has been preserved . . . One such is The Wayside Inn in Chatham, where the fine food only exceeds its charm . . . Most people who shop on the Cape look about for old pewter, pine furniture with a soft, velvety finish, and copper warming pans . . . but there is everything else here on the peninsula, including Christmas . . . At the Christmas Shop in Yarmouth Port, you can find everything to make the holiday gala, and your friends will love your unique finds . . . Every section of New England claims something as the Oldest—oldest house, oldest well, etc. In the office of the Barnstable Clerk of Courts in Barnstable, we have a bell that is probably the oldest in the country. The bell was cast in 1675 and was presented to the people of Sandwich by the grateful widow of a sea captain—later taken to Barnstable . . . Also in Barnstable is the Bacon Farm Club—one of the fine old farms in the area turned into a delightful restaurant . . . Widow's weeds were worn by our ancestors—and here on the Cape they went farther. Widows without any means of support were auctioned off if they did not remarry . . . There are no such dreary customs and clothes here today . . . Hurwitch Bros. has a beautiful collection of summer frocks, worth a trip to Falmouth . . . The Cape has all sports—fine golf courses, fresh water and deep sea fishing, tennis, and riding. Stay for the Indian Summer season, if you can, and enjoy the hunting, fishing, and yachting at its best . . . Whatever your pleasure, Abercrombie & Fitch can provide the equipment and proper duds . . . The clipper ship was the life line of the Cape for many years. Here in Dennis the famous ships were made, and the old graveyards on both sides of the Cape are mute evidence of the seamen's danger . . . But today Trade Winds means something quite different from a danger—it is the delight of all people who love fine homes and beautiful furnishing. At Trade Winds in Hyannis, the discriminating people will find only the very best . . . Most people enjoy square dancing and beach parties, but the casual rustic life sometimes palls, and there is a happy solution to such sentiments—take a run over to The Edgewater in Dennisport for dancing to the downbeat with Bob Wilder and his Trio . . . We're glad you're here on the Cape with us and hope you enjoy the summer as much as we do.

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All seats reserved. No Sunday performances.
Prices—Evenings: $3.60 to $1.20; Matinees: $3.00 to $1.20 (including tax)
Box Office open from 10:00 A. M. to 9:30 P. M. daily except Sunday
Ticket reservations will be held until 7:00 Evenings; 1:00 Matinees.

WEEK BEGINNING MONDAY, JULY 16th, 1951

KATHARINE ALEXANDER and BUTTERFLY McQUEEN

in the Premiere of

"SUMMERSAULT"

by Irene Gawne

with

JOAN SHEPARD **AMY DOUGLASS**

Staged by ARTHUR SIRCOM Settings by EUGENE FITSCH

CAST

Charles Tyler	**ROYAL BEAL**
Yolanda Niddis	**BUTTERFLY McQUEEN**
Ellen Tyler	**JOAN SHEPARD**
Tony Tyler	**ROBERT WEBBER**
Mary Tyler	**KATHARINE ALEXANDER**
Alex Morton	**DEAN NORTON**
Ivy Summers	**AMY DOUGLASS**
Valarie Plum	**LARRI THOMAS**
Charles Corwin	**GORDON RICHARDS**
Manya	**MADELEINE MORKA**
Virginia Griswold	**CYNTHIA CORLEY**
Zacharis	**ED KNIGHT**

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SYNOPSIS OF SCENES

The action of the play takes place in the living room of the Tyler home in West Hope.

Act I

Scene 1: A summer morning
Scene 2: 5:30 P.M. the same day

Act II

Scene 1: The next day before lunch
Scene 2: The same day before dinner

Act III

The following weekend, early afternoon

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to thank the following for furnishings and incidental properties: Mr. and Mrs. Roland Allan, Colonial Candle Co., Dennis Riding Academy, Gilpin's Antiques, Mrs. M. S. Hall of the House of the Clipper Ship, Mrs. Charles Minot Hayden, Lighthouse Inn, Myers' Furniture Co., Mr. and Mrs. Carl Schweinler, Surrey Forge Antiques, Windswept Antiques, and the Yarmouth Greenhouse for floral decorations.

Lobby sprayed with Lentheric's "Red Lilac" courtesy of Players' Pharmacy.

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THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed to establish a drama, music, ballet, horticulture and fine arts center at the Cape Playhouse. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all of his estate be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Cinema Gardens, and a controlling interest in the Cape Playhouse. The income derived from such ownership is used for its maintenance and development.

PRODUCTION STAFF

During the absence of Mr. Richard Aldrich, the policies and administration of the Cape Playhouse are under the supervision of Mr. David Marshall Holtzmann.

EXECUTIVE

Richard Aldrich (in absentia) Managing Director
Arthur Sircom ..... Associate Producer
Edward Corballis .... Cape Representative for Richard Aldrich
Charles Mooney ..... General Manager
David Aldrich ..... Production Assistant
Alice Sircom ..... Press Representative
Gretchen Long ..... Executive Assistant
Daniel McVey ..... Box Office Treasurer
Hazel Schooley .... Asst. Box Office Treas.
Judith Schweinler ..... Press Assistant
Gerard Cloney ..... House Assistant

TECHNICAL

Arthur Sircom ..... Stage Director
Eugene Fitsch ..... Scenic Designer
Thomas L. Tryon ..... Stage Manager
Howard Stone ..... Asst. Stage Manager
Eric Daniell ..... Asst. Stage Manager
W. A. Lowrie, Jr. .... Production Technician
Edward Knight .... Asst. Production Tech.
Hugh Pershing ..... Technician
Irene Fagan ..... Wardrobe Mistress
Susan Barlow .... Asst. to Scenic Designer
Bunny Hart ..... Properties
Molly Tuttle ..... Assistant Properties
Mary Anne Hopkins, **Tobey Shiverick**, **John Trenholm** ... Technical Assts.

TECHNICAL APPRENTICES

Lelia Barry, Elliott Campbell, Lyn George, Marion Moore, June Nutting, Fay Saltzman, Jane Sparks, Elizabeth White, Rolf Beyer, James Feldman, Marshall R. Pihl, Jr., David Ross, Jim Tartan.

Please Do Not Smoke in the Building. In Event of Fire or Other Emergencies, Do Not Run, But Walk to the Nearest Exit. Look Around Now and Locate the Nearest Exit.

FIRE DEPARTMENT

WHO'S WHO

KATHARINE ALEXANDER (Mary) has delayed a return engagement to the Playhouse much too long, but we are glad she finally made it on our anniversary season. Her last appearance here at Dennis was in 1932 when she played in "The Left Bank." She returns after a triumphal run in London of "Death of a Salesman," playing opposite Paul Muni. From her first role—in the hit comedy, "A Successful Calamity,"—Miss Alexander has had a long series of widely varied successes, including "Hotel Universe," "Queen's Husband," "Stepdaughters," "The Youngest," "The Little Accident," right up to "Letters to Lucerne," "Kiss and Tell," and the Arthur Miller prize play, "Death of a Salesman." Miss Alexander married into one of the American theatre's leading families. Her father-in-law, the late William A. Brady, and his wife Grace George, were one of the best known teams of manager and actress. Both Grace George and Alice Brady have played here at the Playhouse. We have only to have Miss Alexander's daughter Barbara Brady someday to make the family trilogy complete. Miss Alexander has had a long and busy career in the theatre, but somehow she has never before worked summer stock into her schedule. By doing a brand new script in one week's time, she has been initiated to it under the most hectic conditions. Film addicts will remember Miss Alexander's fine performance in "Death Takes a Holiday," "The Devil's a Sissie," "Kiss and Tell," and "John Loves Mary."

BUTTERFLY McQUEEN (Yolanda) has tickled audiences of all entertainment mediums across the country. Stage, films, radio, vaudville, and TV have fought for unique comedy appearances. She started out in a serious profession—nursing—but during her training she was so sympathetic to her patients' suffering that she took up amateur theatricals as a welcome relief and hobby. Her supervisors felt her comedy sense was far stronger than her scientific ability and advised her to go on the stage. Her amateur group was absorbed by the Federal Theatre and from there she was sent to audition for George Abbott. He cast her immediately in "Brown Sugar," and later in his hit, "What a Life"—the play which started the famous Henry Aldrich series on radio. Butterfly McQueen is synonymous with laughter. Her appearences on the Beulah show, Danny Kaye show, with Jack Benny and the Goldbergs have delighted radio and TV audiences. Her film debut was under the Selznick banner in the Academy Award winner, "Gone With the Wind," in which she played the flighty little maid who saw Melanie through the horrors of the seige on Atlanta. Her nine films included "Duel in the Sun," "Flame of Barberry Coast," and another Academy winner, "Mildred Pierce." This is Miss McQueen's first visit to the Cape, but not her first stock appearance. She played at Newport, R. I., and Matunuck.

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She says that she is enjoying playing Yolanda as much as our audiences enjoy seeing her.

JOAN SHEPARD (Ellen) postponed a trip to Europe to play with us this week. She had her first real professional part here at the Playhouse with Luise Rainer in "A Kiss for Cinderella." This part, at the age of eight, launched her as an accomplished young comedienne with extraordinary timing. Up to this time her only appearance had been in the Laurence Olivier - Vivian Leigh production of "Romeo and Juliet" in which she sat on a wall. She never did any more sit-ons. Miss Shepard played the young lead in "Tomorrow the World" on the National tour and returned to New York to the long-run hit, "Foolish Notion," with Tallulah Bankhead—a role which took her back across the country after the Broadway run. Another long run in town followed—"A Young Man's Fancy." Between these shows and the Shubert musical, "My Romance," Joan found time to play in Dennis with Sylvia Sydney in "Jane Eyre," and the slavey in "Alice Sit by the Fire," with Gladys and Sally Cooper. Joan has managed to keep her back-breaking schedule of radio, TV, stage and college all under control. Before coming up here this summer she played the lead in "Rosalind," James M. Barrie's one-acter, with the Hunter College drama group. This week she goes back to approximately her own age, but we wish we could have seen her as the forty year old "Rosalind."

AMY DOUGLASS(Ivy) made an instant hit with Cape audiences when she played at the Falmouth Playhouse with Zasu Pitts in "Post Road." This is her first engagement in Dennis although she has played in summer stock in Stockbridge, Newport, Clinton, Conn., Chautauqua, and Matunuck. On Broadway she appeared in "Kiss Them For Me," the same show which launched a young comedienne, Judy Holliday; "Mr. Barry's Etchings;" "Crime and Punishment," with John Gielgud; and "Life With Mother." During the war, Miss Douglass played many American Theatre Wing shows for the servicemen and continued with their work in the service hospitals until this year. TV has made her schedule too heavy for much outside activity these days.

ROYAL BEAL (Charles Tyler), along with other members of the Playhouse resident company, made his first appearance of the 25th season last week as the troubled Robert Christie in "Black Chiffon." No stranger to Dennis patrons he played Edward Moulton-Barrett with Martha Scott in "The Barretts of Wimpole Street" a couple of seasons ago, and before that played opposite Lillian Gish in Noel Coward's "The Marquise." After the production of "The Marquise," he toured the summer circuit with Miss Gish. Mr. Beal toured from Coast to Coast many times, starting with his first big break in "The 19th Hole" with Frank Craven. A second record-breaking junket in "Journey's End" delayed his Broadway debut until the Lunts' production of "Elizabeth the Queen." Some of his successes include "Boy Meets Girl," "Without Love," "Parlor Story," "Papa to All,"

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and "Red Gloves." For the past two years he has toured with "Death of a Salesman." This summer he will be allowed to stay put on the Cape.

ROBERT WEBBER (Tony) was chosen for the resident company this season as a result of his fine performance in Dennis last year opposite Sylvia Sydney in "Goodbye, My Fancy." Mr. Webber first played the role of the Life photographer in the Aldrich & Myers comedy hit during the New York run opposite Ruth Hussey, and on the road tour with Madeleine Carroll. More recently he played in the hit "Two Blind Mice" and the City Center revival of "The Royal Family." This summer is his fourth season of stock. He has played at Worcester, Fitchburg, Denver, Syracuse, and Westport. At the Westport Country Playhouse he played in the pre-Broadway tryout of "Angel in the Pawnshop." Bob Webber has played many TV shows during the past couple of seasons, including "Suspense," "Starlight Theatre," "The Web," and "Chevrolet Playhouse," and he made a trip to the Coast to make "Highway 301" for Warner Brothers.

DEAN NORTON (Alex) was welcomed back to Dennis this summer as a member of the resident company. He made his Playhouse debut with Jean Parker in "Dream Girl," and returned as the dashing Robert Browning in "The Barretts of Wimpole Street," with Martha Scott. In 1949 he opened the season in "The Heiress" with Basil Rathbone, and "Love From a Stranger" with Signe Hasso. Dean calls his Cape engagements "the happiest time of my theatrical life," so we know he is as pleased to be with the permanent company as we are to have him. Among his many Broadway engagements were "Two for the Show," "Johnny Belinda" and three Rose Franken productions, "Outrageous Fortune," "The Hallams," and "Soldier's Wife." During his touring days, Dean played in "Without Love," "Brief Moment," "Stage Door," "My Sister Eileen," "You Can't Take It With You," and "Blithe Spirit." The last couple of seasons he has been on the West Coast where he played "The Winslow Boy" with Vincent Price and Jane Wyatt.

LARRI THOMAS (Valarie) is being introduced to Playhouse audiences for the first time this week. A versatile young lady, Miss Thomas has played with the Cosmopolitan Opera Company in Philadelphia, the Main Line Civic Light Opera Company, Berwyn, Pa., and the Lambertville Music Circus, and the Dallas Starlight Operetta, doing dancing leads and small parts. In addition she has found time to appear on dozens of TV

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shows—One Man's Family, Chance of a Lifetime, Four Star Revue, and with Milton Berle, Vaughn Monroe, Eddie Cantor, and other top comediens. Her lovely blonde hair made a natural for the Halo Shampoo commercial spots on TV, but she doesn't often mention this. Artistic talents runs in the family since her mother is author of 16 novels, and is working on another based on Larri's experiences with music circus life in Lambertville.

GORDON RICHARDS (C. C.) never floundered in choosing a career. At the age of sixteen he started playing Shakespeare with such masters as Forbes-Robertson, George Alexander and Sir Beerbohm Tree. His many Broadway successes include "The Adventurous Age," "The Trial of Mary Dugan," "Wings Over Europe," and "Oscar Wilde," with Robert Morley. He will be instantly recognized by film addicts since he has made some thirty-five movies, "National Velvet," "Mrs. Parkington," "Kitty," "Port of New York," and "The Big Hangover," to mention a few. After his hit appearance at La Jolla Playhouse with Jose Ferrer in "The Silver Whistle," he toured in "Lost in the Stars," returning to Broadway for "The Second Threshold," with Clive Brook and Margaret Phillips. When Mr. Brooks was taken ill, Gordon Richards stepped into the leading role of Josiah Bolton, winning critical acclaim for his fine performance. Some of our audience will recognize him from TV shows, including "Casey, Crime Photographer."

MADELEINE MORKA (Manya) studied for the theatre in her native Switzerland, at the Conservatory Drama Department in Basel, and made an instant hit as a promising young actress there. She was under contract for ten years as leading lady at the professional repertory state theatres there. Before leaving Switzerland, Miss Morka played leads in three movies and had a busy career on the Zurich, Basel and Bern radio stations. Her Broadway debut was made in the 1949 revival of "They Knew What They Wanted," starring Paul Muni, in which she played an Italian girl. On the Jack Carson

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TV show she played a French Countess, speaking only French, and one of her stock appearances was as the mad Russian in "Claudia." We are delighted to have Miss Morka at the Playhouse in this week's premiere.

CYNTHIA CORLEY (Virginia) was fortunate in being recognized as a talented young actress very early in life. While still in high school when she won scholarships to both the Pasadena Playhouse and the American Academy in New York. She chose the long trip from San Diego to the East Coast, and it was worth it. The radio studios kept her very busy doing such shows as "The Aldrich Family," "Mr. District Attorney," "My True Story," and dozens of others. During the war she took a bucket seat tour of Alaska and the Aleutians, playing "Kiss and Tell" with a USO unit. Back home on the West Coast, Cynthia made three TV films and two movies, "The Senator Was Indiscreet," and "Mr. Peabody's Mermaid," both Nunnally Johnson comedies starring William Powell. The Hollywood musical, "Lend an Ear" brought her back to New York.

* * *

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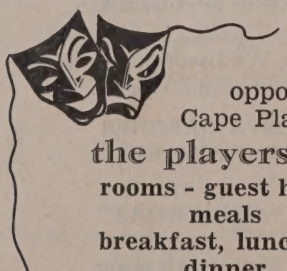

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